

# The Hymn

Volume 66 No. 2  
Spring 2015

A Journal of  
Congregational Song



The Hymn

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# EDITOR'S NOTES

I am looking forward to New Orleans—I hope to see many of you there!

This season's issue has the second part of Emerging Scholar Becca Whitla's work on distinctive Cuban song. S T Kimbrough introduces the first Methodist French-language hymnal in modern times. Member-at-large Brian Hehn interviews contemporary hymnwriter Keith Getty.

Paul Richardson, Fellow of The Hymn Society, continues to provide updates for us on theses and dissertations being written about various aspects of hymnology. Peruse his list to see what is happening in the academic arena of the study of hymns. Jim Clemens gives us a worshipful example of weaving a song throughout a service. Mary Nelson Keithahn provides the background on a little known hymn from India, "Heart and mind, possessions, Lord." As Chris Ángel was finishing his comprehensive exams for his doctorate I wrote the column on "Hymns in Periodical Literature." Chris will pick that column up with the next issue of THE HYMN. Stewart Hesselgrave from Toronto reviews two hymnals that were showcased at last summer's Hymn Society Annual Conference: *Glory to God and Community of Christ Sings!*

A question that has been asked lately reminds me that sometimes we don't explain things for each other—in this particular case, what it means that THE HYMN is peer-reviewed. For the feature articles that appear in each issue (in this issue, "The Revolution and the Reign of God" and "*Mille voix . . . pour Te chanter*"), after they are submitted to the editor, they are read by each of the four members of the Editorial Advisory Board who comment on the article's focus and appropriateness for THE HYMN. The editor then summarizes those comments for the author and accepts, accepts with revisions, or declines each submission. The process takes some time and there is most often a queue of articles in the process. For persons working in academia, publishing in a peer-reviewed journal is an important part of their promotion and tenure processes or even in the process of getting a teaching or library position. The columns are not peer-reviewed but are read carefully not only by the editor, but also by our wonderful proofreader, Margaret McCamant, before they go to the publisher.

If you enjoy writing, there are plenty of ways for you to get involved in THE HYMN—volunteering to write the columns each year, submitting an article for peer-review, or offering to review books and media. If you are interested in reviewing hymn-based compositions for "The Verse," our e-mail newsletter, that is also handled through THE HYMN's editor. Find me in New Orleans to tell me of your interest and skills or drop me an e-mail at [rwallace@mtso.edu](mailto:rwallace@mtso.edu).

Robin Knowles Wallace, Editor

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## Editorial Policy

THE HYMN is a peer-reviewed journal of congregational song for church musicians, clergy, scholars, poets, and others with varied backgrounds and interests. A journal of research and opinion, containing practical and scholarly articles, THE HYMN reflects diverse cultural and theological identities, and also provides exemplary hymn texts and tunes in various styles. Opinions expressed in THE HYMN are not necessarily those of the Editor or of The Hymn Society.

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Correspondence, according to its nature, should be directed to either the Executive Director at the Hymn Society's offices or directly to the Editor. Deborah Carlton Loftis, Executive Director:

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Articles, columns, and book reviews in THE HYMN are available in their entirety through *ProQuest Religion* and *International Index to Music Periodicals*. Articles, columns, and book reviews are indexed in the *Religion Database* published by the American Theological Library Association (ATLA). Articles and columns are indexed and abstracted in *Religious and Theological Abstracts* and *RILM (Répertoire International de Littérature Musicale)*. Articles and columns are indexed in *Christian Periodical Index* and *Music Index*. Back issues up through 2008 may be found at *Hathi Trust Digital Library*.



# FROM THE EXECUTIVE DIRECTOR

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Last summer a video created at the annual conference started this way:  
*I believe that congregational song transforms us, empowering us to act, allowing for deep reflection, and enables us to express our greatest joys and deepest sorrows. I believe congregational song creates a path, linking us to our history and tradition, and leads us forward into the future of the Church.*

Does that statement resonate with you? If so, how does it affect how you use song in your congregation? What are some ways you can underscore the importance of congregational song in your church? Perhaps you think only the pastor or musicians can have an impact on the song of a congregation. Certainly they have the most prominent opportunity to focus on the role of congregational song.

Pastors, you have the opportunity to use hymn texts in your sermons – or even break into song during your preaching. Choosing hymns that support the lectionary or other scripture readings during the service can help the congregation remember the passage. Just your commitment to sing with the congregation encourages them to sing. Even if you think you can't carry a tune, make a joyful noise to God along with your congregation. Could a hymn become the "theme song" for a new avenue of ministry you'd like to see the congregation embrace?

Musicians, you can bring all your expertise to bear in providing excellent accompaniment – remembering to sing as you play so that you help the congregation breathe together. Creative harmonizations and choral or instrumental descants add interest and inspiration for heartier singing. If you are a song leader, is the content of the hymn expressed on your face and in your motions? Do you make eye contact with the congregation as they're singing? Using groups of singers on different stanzas allows part of the congregation to listen as others sing and to give their voices a short rest before singing again. Hearing the different timbre of women, men, or children singing also adds variety and interest to the musical sounds enveloping the congregation. Could "playing along" on hymns be an avenue of building skill and confidence for young instrumentalists?

Not clergy or musician? What could *you* do? Do you teach in Sunday School or Bible Study? What hymn would support your lesson? Even if not sung, the text could be read together or used as silent preparation. Perhaps a familiar refrain or a short chorus could be sung unaccompanied. What about encouraging your class as a group to write a paraphrase of a Psalm or an original short hymn? Watch the delight on their faces as they realize they can write something to sing together!

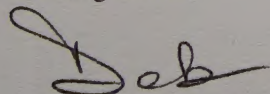
Not a teacher? You might volunteer to write a paragraph about the background of a hymn for the church newsletter. What about quoting a stanza of a hymn in greeting cards for those celebrating a birthday or recovering from illness? Perhaps you already share new hymns you've learned at summer conference with your pastor and musician. What about giving them a copy of your favorite hymnist's collection of hymns?

Do hymns have a place in your home? Could they be part of your devotional practice? Could blessings at meal times be sung? Have you sung your favorite hymns for the children in your life? Is there a bedtime hymn? Do they know why these songs are important to you? Does anyone still sing in the car on long trips?

How does the church's song transform you? How are hymns part of the fabric of your life and faith? I've barely touched the surface of possibilities in this reflection. What part of the opening quotation especially speaks to you? If you'd like to watch the video, you can find it on YouTube: <http://youtu.be/iuaxwwgAdAY>

I'd love to hear about the way hymns have changed your life. Send me a note or an email. Let's share our stories and encourage each other. I believe that singing together has the power to transform the world. Do you?

Looking forward –



DEBORAH CARLTON LOFTIS



# RESEARCH DIRECTOR'S REPORT

---

LIM SWEE HONG

Writing as the Director of Research of our Society, I would like to let you know that the preparation for the Emerging Scholars Forum is well under way and I hope you will find time to come and support this session (Monday, July 13 at 4.15 p.m.-5.30 p.m.) at the 2015 Conference in New Orleans. It promises to be an engaging event. This year's abstracts were reviewed by an expanded panel consisting of a Fellow of the Hymn Society, a former emerging scholar, a learned member of the society, and the editor of *THE HYMN*. This year, there were seven abstracts. All of them were well crafted with thoughtful scholarship. Issues that were explored included a range from early church music practice, to the impact of inter-religious contextual concerns on congregational song, to the significant contributions of Gospel music personalities in shaping the future of congregational song. Following the blind review in which neither the names of the applicants or the reviewers are known, the result was tabulated and three applicants were invited to submit their full essay for presentation. Once their essays have been received, the panel will be convened to award one of them with the Emerging Scholar award at the conference.

Having read the abstracts closely, our reviewers appreciated the focus and the thoughtful scholarship of the applicants exhibited in their approaches, methodologies, and in the framing of their topics—all of which show a high degree of academic integrity. I know I speak for our reviewers when I say how pleased we were with the range of submitted abstracts. We very much look forward to meeting everyone who has made the effort to support this forum in New Orleans. It is our hope that in future calls we will see even more support from mentors and teachers seeking to nurture their students in this field. I firmly believe this is a wonderful avenue in which scholastic passion can be nurtured and shaped in a cordial environment unlike other academic conferences.

This year, the Emerging Scholars Forum will feature the following persons:

Mr. Jacob Sensenig from Baylor University, Texas. His presentation is titled "Lyrical Theologizing in Relationship to Historic and Popular Evangelical Theology."

Ms. Ajeng Chrissaningrum from Wycliffe College in Toronto. Her presentation is titled "The Hymn 'Rasa Sejati': Bridging Javanese Mysticism and Christianity."

Mr. Stephen Cowden from Baylor University. His presentation is titled "A Mighty Butler Is Our God: Moralistic Therapeutic Deism and Contemporary Congregational Song."

At the session, presenters will offer their research and respond to questions from the floor about their findings. Often times, this is a growth opportunity for everyone and not to be missed. Again, I hope you will find time to join us on this occasion.

I look forward to greeting you at the Forum. Be seein' you soon.

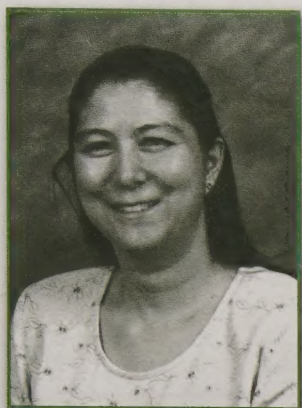
Lim Swee Hong (林瑞峰)

Emmanuel College of Victoria University in the University of Toronto  
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## Nominations

### *Eileen Johnson for Secretary (second term)*

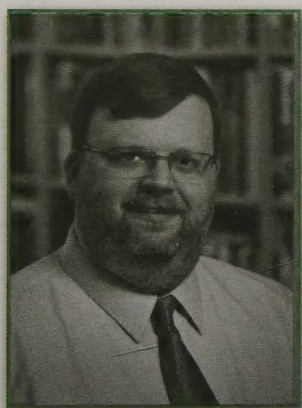


Eileen M. Johnson has degrees from Westminster Choir College and Concordia University River Forest, with further studies at Bethany Theological Seminary. She holds the Colleague certification from the American Guild of Organists and is a life member of the Hymn Society in the United States and Canada.

Johnson was on the editorial team for the hymnal supplement *Spirit Anew: Singing Prayer and Praise* (Woodlake Books, 1999). She has written Hymn Performance columns and reviews of hymn-based music for THE HYMN. With her husband, Dan Damon, she co-led the opening hymn festival of the 2008 Conference of the Hymn Society in Berkeley, California, and prepared a plenary address on the topic of justice in hymnody for the 2010 Conference of the Hymn Society in Birmingham, Alabama. With Damon, she recently authored articles on the USA social gospel hymn and jazz in hymnody for the *Canterbury Dictionary of Hymnology*.

Johnson has served for over twelve years as Music Director at El Sobrante United Methodist Church, El Sobrante, California, playing the organ/piano, directing an adult choir and handbells, and directing the Praise Band (while playing electric bass). Previously, in the Chicago area, she served as musician for Peace Memorial UCC, Palos Park; First UMC, Oak Park; and York Center Church of the Brethren, Lombard.

### *Benjamin Brody for Member-at-Large*



Benjamin Brody is Professor of Church Music and Director of Campus Worship at Whitworth University in Spokane, Washington. His responsibilities include teaching courses in church music, music history, choral literature, and music appreciation, and mentoring teams of student musicians who plan and lead three campus worship services each week. Prior to coming to Whitworth, Ben spent four years as Director of Music at First Presbyterian Church of Seattle.

For the past twenty years, Ben has planned and led worship services for the Whitworth Institute of Ministry, an annual conference for pastors and other ministry leaders held on the Whitworth campus each July. As Director of Worship for the M.A. in Theology program at Whitworth, he developed an innovative program, crafting worship services which integrate with the curriculum for each course. Ben has presented interest sessions and planned and led worship services for a variety of regional and national church conferences. He is a life

member of The Hymn Society and serves as chair of the program committee for the 2016 Annual Conference. A hymn tune composer, Ben's tunes have appeared in several collections published by GIA.

Ben studied music education and church music as an undergraduate at Whitworth and went on to complete graduate degrees in choral conducting from the University of Washington, studying with Abraham Kaplan and Geoffrey Boers.

In addition to his work at the university, Ben is Director of Music at Colbert Presbyterian Church, in Colbert, Washington. Ben lives with his wife and two sons in Spokane, Washington.



## Hymn Competition

The Bethlehem Music Series, Bethlehem Lutheran Church, 4100 Lyndale Ave. South, Minneapolis, Minnesota, 55410 announces a Hymn Writing Competition to open its 34th Season. The hymn tune must be original, not previously performed, not published, and must be suited for festival worship. The text may be original or pre-existing and it should contain a praise and celebration theme.

A cash prize of \$500.00 will be awarded the winner and the winning hymn will be premiered at a Hymn Festival on Sunday, October 11, 2015- 4:00 pm. This hymn festival (Let All the Earth Rejoice) will be led by renowned organ improviser and composer, Dr. Aaron David Miller.

Deadline for submission of manuscripts is July 30, 2015 and should be accompanied by a self-addressed envelope mailed to the above, attention to Maria Bucka, Director of Music. All entrants will be notified on the final decision. Depending on the submissions, we reserve the right to not name a winner.

Any questions may be directed to Maria at 612-312-3411 or mbucka@bethlehem-church.org.

*Please send NEWS & LETTERS to Robin Knowles Wallace,  
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# *The Revolution and the Reign of God: Cuban Hymnody Gives Voice to a Distinctly Liberative Theology – Part Two*

BY BECCA WHITLA

This is Part Two of an article which examines the congregational hymns of two Protestant Cuban hymnwriters — Heber Romero Armas and Clara Luz Ajo (THE HYMN 66, no. 1 [Winter 2015]). In their hymns, written largely in the 1980s, the language of revolutionary hope was translated into a vision of the immanent Reign of God in which the people were called to work with God in constructing the Reign. In Part One, I explored the context that gave rise to this hymnody as well as the commonalities between its Cuban liberative theology and liberation theologies which were simultaneously erupting across Latin America. Here in Part Two, the impact of this hymnody beyond the circles of its genesis will be assessed; how have societal and ecclesial trends and tensions influenced its reach? To conclude I ask whether emerging directions point towards creative possibilities for the future of Cuban hymnody and potentially illuminate similar trends outside Cuba, as well as potentially promising responses to them.

## *The Impact of Autochthonous Hymns*

What was the impact of the outpouring of autochthonous Cuban hymns from the early 1980s, represented in the works of Romero and Ajo? For a variety of reasons which we shall now explore briefly, the liturgical renewal – including hymns – associated with these pro-revolutionary church movements was not widely embraced.

First and foremost, Cubans endured great hardship during the ‘special period’ of the 1990s caused by the fall of the Soviet Union along with the social imaginary<sup>1</sup> of a wider utopian socialist vision. The consequent economic, ideological and psychological crisis led many to turn to the churches for support. Because the liberative theologies that had arisen in the 1980s had been swept up in the fervour of revolutionary hope, they were associated with the Cuban government and its relentlessly positive propaganda (about the Revolution); they left little room for the human realities of pain and doubt and the general complexity of the life that people were experiencing, especially in the 1990s. Furthermore, the ecumenical contexts that birthed these hymns were limited to a

relatively small circle of emerging church leaders who were seen by some to be an elite group, aligned with the Revolutionary government.<sup>2</sup> Many of those flocking to the churches preferred otherworldly images and sentiments rather than what they perceived as a false glorification of the concrete reality of working people. Today, reality continues to be challenging in the day to day struggles of everyday life and there is an unmistakable sense of fatigue and hopelessness in society at large.<sup>3</sup> As a result, the revolutionary hope that some texts embodied now seems too optimistic or unrealistic. What is needed are new theological and liturgical expressions which build on the inheritance of Sergio Arce’s “theology in revolution” and the corresponding achievements of the revolutionary process and also account for present-day challenges in the Cuban context.<sup>4</sup>

Second, each denomination has distinct liturgical practices. As I have already hinted, reforms begun elsewhere mid-century and then picked up with Vatican II and the spirit of the 1960s were expressed later in Cuba, once the relationship between the state and the church eased. Yet, practically speaking, many denominations had never really strayed far from their inherited colonial missionary traditions. For example, though the *Liturgia Criolla* was written for a Presbyterian church, most Presbyterian churches today opt for Euro-North American hymnody as their centrepiece. On the other hand, some denominations were more open to the liturgical renewal that was promoted in the early 1980s in the Cuban context. The Episcopal Church, for instance, tended to be more open to other cultural expressions, especially African religious expressions, and some of the new material, including parts of Ajo’s *Misa Cubana* is sung more widely as a result.

Finally, since the time when Romero and Ajo wrote their hymns in the early 1980s, many people have sought a meaningful faith expression in alternative settings especially in the unprecedented explosion of charismatic movements and Pentecostalism. For example, the Methodist church has embraced a more charismatic liturgy which includes congregational singing in a popular style.<sup>5</sup> “The Methodist Church in Cuba uses Caribbean liturgy because it allows people to express themselves with



authenticity and freedom,” says Bishop Ricardo Pereira. “We have taught pastors and laity that they can engage their Cuban heritage by praising the Lord, dancing, and raising their voices in worship as they do on the street.”<sup>6</sup> Likewise, many Episcopal congregations are also becoming increasingly charismatic. At the same time, Pentecostal churches have experienced a remarkable growth in recent years. For example, the Christian Pentecostal Church of Cuba has grown from 42 congregations in the 1980s to 191 in 2012.<sup>7</sup> These trends have significantly altered and will continue to impact the ecumenical landscape, including the way liturgies are performed and hymns are sung.<sup>8</sup>

## Conclusions and Future Possibilities

There is no doubt that the impact of autochthonous liberative Cuban hymns of the early 1980s, represented in this article through the works of Romero and Ajo, travelled beyond the ecumenical circles of their origin and proclaimed both to the churches and to Cuban society at large that Christianity could be understood in distinctly Cuban terms and in a revolutionary context. A critical space was created in which hymnwriters actually did create autochthonous liberative Cuban hymnody. These liberation-oriented hymns combined beautiful Cuban poetic language with lyrical Cuban musical forms and Cuban instrumentation. They were, above all, a cultural locus for expressing Cuban reality and a uniquely Cuban liberative theology. Yet, due to a number of factors as we have seen, this particular autochthonous expression did not have the wide reach many had hoped it would.

Since that time, Cuban Christians continue to write Cuban congregational songs. New hymnals are being produced, especially drawing on the fecund enthusiasm of newer evangelical church movements. For example, the Western and Eastern Baptist Conventions of Cuba produced a hymnal in 2005 – *Alabaza Cubana* – that includes 117 hymns (total 317) by “59 Cuban authors and composers from several evangelical groups across the island” including baptists, Methodists, Assemblies of God and the Evangelical League.<sup>9</sup>

The question remains: can a flowering of Cuban liberative hymnody that engages the ideological issues of the Cuban context and affirms the successes of the revolutionary process still be encouraged today in historical Protestant churches? In my opinion, a number of issues would need to be engaged, taking into account some of the tensions that have emerged in the intervening years.

To begin with, the fatigue, apathy, and even despair that are evident today in Cuban society at large must be taken into account. The earlier strong enthusiasm for the Revolution embodied in the revolutionary theology of hope of hymns from the early 1980s needs to be rethought in this new context. The mission of the historic Protestant churches may need to be discerned anew, as indeed it was in those years, with a forthright acknowledgement of

past failings and in dialogue with other movements and churches that are now key players in the Cuban context, especially in light of the recent détente announced by Cuban President Raul Castro and U.S. President Barack Obama on December 17, 2014.

The growth of charismatic and Pentecostal churches is the second major issue that needs to be engaged. Like their North American counterparts, historic Protestant churches in Cuba are gripped by fear of these movements. Yet in these newer movements, Cubans find an experience of faith that speaks to them deeply in present difficult circumstances. Unfortunately, music and worship styles have often become a source of tension and disagreement between traditions. What new and exciting hybrid expressions might emerge if a creative space were opened up for shared theological discernment and liturgical renewal?

The third factor to consider is that the hymns that were created out of the ecumenical movements of the early 1980s have been limited in their acceptance because some people perceive those contexts as elitist. In a country where discourse has been very tightly controlled, the churches could now help to lead the way for a cultural expression that embodies more of the messiness and complexity of reality.

Finally, new hymns and new liturgical developments require support from church leaders and structures. As elsewhere, real challenges confront Cuban churches, hampering their capacity to offer concrete financial and institutional support. Nevertheless, liturgical and music development need to be prioritized to ensure vital church life and growth.

These challenges notwithstanding, there are positive signs of general musical and liturgical renewal, including: workshops on liturgical renewal offered across the country and sponsored by the Seminario Evangelico de Teología de Matanzas; regular Christian musical festivals such as the annual Christian music festival at the Episcopal cathedral in Havana every August; and most importantly, new hymns by Heber Romero, Clara Ajo and many others, both Protestant and Catholic. Newer Cuban hymnals like the Baptist initiated *Alabaza Cubana* (2005) referred to above, *Cuba Canta Su Fe/Cuba Sings Its Faith* (the Cuban Catholic hymnal produced in 1996) and *Toda La Iglesia Canta/The Whole Church Sings* (produced by the Cuban Ecumenical Council in 1989) include this denominational diversity and creativity. They represent the ongoing growth of Cuban hymnody and show the energy and vitality of Cuban Christians for expressing their faith in song. The quality of the hymnals themselves continues to improve with better indexing, copyright notices and typesetting.<sup>10</sup>

In conclusion, there are a number of principles that could encourage the development of liberative hymnody as part of the ongoing growth of autochthonous hymnody in Cuba.<sup>11</sup> These include: the creation of a critical space in which cultural discourses can be engaged and songs exchanged, especially across denominations; a broad



vision expressed theologically that is at once liberative and complex; support mechanisms and opportunities for the creation of new works on a sustained basis; the intentional sharing of this work with the grassroots; and finally, the development of musical talent and leadership from among the grassroots at the congregational level in all parts of the country.

These principles will need to take into account the complexity of contemporary Cuban reality in the churches and in society at large and may require a new self-critical discernment process, like the process of the early 1980s. The recent détente makes the case for a discernment process all the more compelling; all Cuban churches have a potentially significant role to play as the U.S.-Cuban relationship is determined anew. Despite significant challenges, there is great potential to revive the best work from the early 1980s as well as to continue to inspire the creation of contextual and autochthonous congregational hymns sensitive to complex, shifting and diverse Cuban realities. Of course, such discernment processes are also needed in other contexts worldwide, including in North America, where churches face similar struggles and upon whose financial support Cuban churches depend. As co-workers with God in the building of the Reign, perhaps a space may be opened up once again to allow for the spirit's action in daring and liberative pneumatological acts of song.

### Notes

<sup>1</sup>By imaginary I mean a set of values; see: [http://en.wikipedia.org/wiki/Imaginary\\_\(sociology\)](http://en.wikipedia.org/wiki/Imaginary_(sociology))

<sup>2</sup>From conversations with classmates and professors at SET in February and March of 2012.

<sup>3</sup>Ibid.

<sup>4</sup>For future theological directions in Cuba, see the final chapter of recent doctoral dissertation by Ary Fernandez Alban, "Rethinking Theology in Revolution: A Critical Retrieval of Sergio Arce's Theological Work, Its Legacy and Relevance for Re-articulating Liberation Theologies in Cuba, Latin America, and the Caribbean," University of Toronto, May 2015.

<sup>5</sup>For a bird's eye view of Methodist congregational singing practices in the 1990s, see "Current Singing Practices in Cuba: Some Observations" by Constance Cherry in *THE HYMN* 50, no. 4 (October 1999), 28-31.

<sup>6</sup>[http://gbgm-umc.org/global\\_news/full\\_article.cfm?articleid=6185](http://gbgm-umc.org/global_news/full_article.cfm?articleid=6185), accessed Aug 14, 2012.

<sup>7</sup><http://globalministries.org/lac/projects/christian-pentecostal-church-of.html>, accessed Aug 14, 2012.

<sup>8</sup>Praise choruses sung in charismatic music are derided by many in historic Protestant churches both in Cuba and in Canada. It is my opinion that these traditions need to be engaged. This music is very embodied with short texts and lots of movement. Might some of this tradition complement the text heavy, theologically rigorous inheritance of historic Protestant churches? Why reject it without any due consideration?

<sup>9</sup>Ed Steele, "The New Cuban Renaissance: The Birth of a Cuban Hymnal" in *THE HYMN* 57, no. 4 (Autumn 2006), 9.

<sup>10</sup>For an assessment of some of the opportunities and challenges in relation to Spanish-Language hymnals see: Ed Steele, "A Short Overview of Studies of Spanish Language Hymnals" in *THE HYMN* 57, No. 4, Autumn 2006), 8.

<sup>11</sup>Cubans are actively engaged in considering principles for liturgical renewal. In his thesis, Amos López suggests some criteria for principles of new Christian song in Cuba (See Amos López Rubio, "Propuestas Pastorales de Inculturación Litúrgica para La Fraternidad de Iglesias Bautistas de Cuba," Tesis de Licenciatura en Teología [Seminario Evangelico de Matanzas, November 2001], 26, translation mine, 70-71). He says that they ought to be: 1) authentic and autochthonous; 2) ecumenical, respectful and inclusive; and 3) a work of art with original and complementary music and poetry. Admittedly, López does not make clear who decides what is authentic or autochthonous or what exactly constitutes a work of art; an attentive discernment process would carefully consider these factors as well. Rafael Cepeda also offers guidelines for liturgical renewal based on a consultation of Protestant churches that took place in 1984 in Matanzas. In *La Herencia Misionera en Cuba* (San José, Costa Rica: Editorial DEI, Departamento Ecueménico de Investigaciones, 1986), 112, he writes that the consultation suggested ideas for liturgical renewal which include: use Cuban art in liturgy; use experimental forms of the arts in liturgy; exchange experiences with other churches in Cuba and other countries; and analyse liturgy at the local and national levels.

With the Anglican congregation in Limonar on Palm Sunday 2015. Clara Ajo is in the front row center; Becca Whitla and her daughter are in the back row on the right; the priest, Marienela de la Paz Cot, teaches at the seminary where Ajo teaches; two seminary students are also in the congregation.





## Postscript: Credo (Creemos en ti, ¡Oh, Padre!)

In part one of this article, the text for Heber Romero's "Credo" was partial. Below is the entire text with translation. The additional words of the full text—found in *Cántale a Dios*, the hymnal used at the Seminario Evangelico de Teología de Matanzas—reinforce my argument that Romero was articulating a distinctly liberative Cuban theology in this hymn. Not only is divine disclosure among the people emphasized, as I previously argued, but the language of revolutionary hope was translated into a vision of the immanent Reign of God in which the people were called to work with God in constructing the Reign. In verse two for instance, Christ is present—in the revolutionary language of historical concreteness—among the Cuban people, struggling, building, and labouring together with the people.

### texto y música, Heber Romero

1. Creemos en ti o padre,  
santo, eterno y poderso.  
Pue sabemos cuan hermoso  
es tu amor incomparable.  
Puesto que has hecho tuyo  
el sufrimiento de los hombres,  
has venido y entre pobres  
formas un reino sencillo.

2. Cristo, tú estás presente  
en nuestro pueblo cubano,  
y vemos obrar tu mano  
en la historia claramente;  
vemos con regocijo  
que en todo pueblo luchando,  
construyendo y laborando  
estás tú junto a los hombres.

3. Tu iglesia es hoy mas santa,  
santo el pan que está en tu mesa,  
pues trabajo sin sileza a  
tu cuerpo representa;  
y el vino es hoy más nuestro  
pues es sudor del obrero  
que conoce en el madero  
a quien fue luz y maestro.

4. El espíritu santo  
nos da vida nos da aliento.  
Su justicia experimento  
de esperanza es nuestro canto.  
Por eso compartiendo  
Con los hombres nuestro amor,  
Vamos todos sin temor  
Pues es Dios nuestro sustento.

### Translation

1. We believe in you, O Father,  
holy, eternal, and powerful.  
And we know the beauty  
of your incomparable love.  
Because you have made  
the suffering of the people your own suffering,  
You came among the poor  
to form a simple kingdom.

2. Christ, you are present  
among our Cuban people,  
and we see the work of your hand  
clearly in history;  
we see with joy  
that among the people who are struggling,  
building and labouring,  
you are there alongside them.

3. Your church is more holy today  
and holy is the bread on your table,  
Because work without vileness  
represents your body.  
And the wine is more holy  
because the sweat of the worker  
knows the tree  
on which was found the light and the teacher.

4. The Holy Spirit  
gives us life and nourishment.  
Its expression of justice  
is the hope of our song.  
Because of this we share  
our love with humanity,  
come all, without fear  
because God is our sustenance.

From *Cántale a Dios* (Matanzas, Cuba: Centro de Información y Estudio Augusto Cotto, 1996), #224, p. 122.



# Mille voix...pour Te chanter/A Thousand Tongues to Sing to You

## The First French-language Hymnal for United Methodists in Europe and Africa

BY S T KIMBROUGH, JR.

At the end of the eighteenth century, leaders of the Methodist movement in Great Britain were concerned about the development of a hymnal which would reflect the spirit and faith of “the people called Methodists” for French-speaking people. One of the earliest efforts under the auspices of the Wesleyan Missionary Society was to publish a French-language hymnal<sup>1</sup> for French prisoners in British prisons. There does not appear to be an extant copy of the first issue of the hymnal, but the 1815 edition was titled *Choix de Cantiques à l’usage des Prisonniers Français*.

As Methodism spread to the French-speaking islands of the English Channel in the early 1780s and eventually to the European continent, a series of French-language Methodist hymnals<sup>2</sup> was published primarily through the work of Jean de Queteville (1761–1843), the founder of French-speaking Methodism on the island of Guernsey. However, the first hymnal for the Channel Islands, *Recueil de Cantiques*, was compiled by Robert Carr Brackenbury (1752–1818), a forerunner of the Methodist Society on the island of Jersey, and published with 202 hymns in London, 1786.

Jean de Queteville followed this first publication with a number of French-language hymnals. As early as 1795, just four years after John Wesley’s death (1703–1791), de Queteville edited and published on the island of Guernsey *Nouveau recueil de cantiques spirituels* with 467 hymns. In 1799 it was reprinted in Bristol with the assistance of R. Edwards, but under a different title, *Recueil de cantiques pour l’usage des personnes appelée Méthodiste*, with 468 hymns. The same year a supplement with an additional sixty-two hymns, *Supplément au livre de cantiques*, was also published in Bristol, again with the help of Edwards.

Additional French-language hymnals were edited by de Queteville, such as *Nouveau Recueil de cantiques à l’usage de la société appelée Méthodiste*,<sup>3</sup> which was published in 1806 with 663 hymns. This was followed by the 1818 publication, *Recueil de cantiques à l’usage de la société appelée Méthodiste*, with 762 hymns, printed

on the island of Guernsey.<sup>4</sup> In 1828 de Queteville published in London a newly corrected edition under the same title. In 1868 the Wesleyan Conference Office in London published another French-language hymnal, *Recueil de Cantiques à l’usage des Îles de la Manche, New Edition*, which contained 464 hymns. However, there is no indication that de Queteville had anything to do with this hymnal. Its Preface bears the names of Matthieu Gallienne, President of the District, and W-J. Handcock, Secretary of the Commission. In Gallienne’s opinion the hymnals of de Queteville were far from satisfactory for they included inept translations of Wesley<sup>5</sup> and other English-language hymns, no original material, and only a few known French Protestant hymns.<sup>6</sup>

Interestingly, French-speaking Methodism was limited in its growth in the Channel Islands and on the European continent. After the aforementioned hymnals, it did not develop its own hymnal, nor did it receive support from its partner churches in Great Britain and the United States for this purpose.

Today there are French-speaking Methodists in the United States, Europe (France and Switzerland), Africa (Republic of Congo, Senegal, Cameroon, Ivory Coast, and Burundi), and the Caribbean region. When the autonomous Methodist Church of Ivory Coast joined The United Methodist Church in 2008, suddenly the French-speaking constituency of United Methodism swelled to approximately two million. In all of these countries there are rich singing traditions, particularly among the Methodists, and today there is a desire to sing one another’s hymns and songs of the past and present as congregations worship and witness to Christ and the church. However, there has been little opportunity to bring together indigenous hymnody<sup>7</sup> of these countries with the rich hymn tradition of the Wesleyan movement. With this in view two agencies of The United Methodist Church, the General Board of Global Ministries (GBGM) and the General Board of Higher Education and Ministry (GBHEM), sponsored a series of consultations in Geneva,



cases, liberation-theology-inspired church activists were persecuted or assassinated, most notably Archbishop Oscar Romero on March 24, 1980. In Cuba, theologian Sergio Arce and hymn writers like Heber Romero and Clara Ajo could embrace such a relationship between ideology and theology: these new hymns articulated the points of convergence between the ideals of the Revolution and the values of the Gospel. It was a liberative, committed, contextual theology rooted in the lives of the people and a cultural *locus* in which Cuban reality was lifted up. In an intentionally contextual embodiment of the people's experience, hymn writers like Romero and Ajo were creating a critical space in which the people could

claim their own experience, knowledge, and agency as a theological source and as part of the liberative process in a socialist society.

In the next issue of *THE HYMN*, I will explore the impact of this hymnody. I also will inquire how the spirit of liturgical—as well as ecclesial—renewal which was exemplified could be fostered once again in the very different present-day Cuban reality.

### *Song Texts*

With thanks to Heber Romero and Clara Ajo for sharing their texts.

#### Credo

texto y música, Heber Romero

1. Creemos en ti o padre,  
santo, eterno y poderoso,  
Pue sabemos cuan hermoso  
es tu amor incomparable.
2. Puesto que has hecho tuyo  
el sufrimiento de los hombres,  
Has venido y entre pobres  
formas un reino sencillo.
3. Tu iglesia es hoy mas santa,  
santo el pan que está en tu mesa,  
Pues trabajo sin sileza a  
tu cuerpo representa.
4. El espíritu santo  
nos da vida nos da aliento.  
Su justicia experimento  
de esperanza es nuestro canto.

#### Translation, Becca Whitla

1. We believe in you, O Father,  
holy, eternal, and powerful,  
And we know the beauty  
of your incomparable love.
2. Because you have made  
the suffering of the people your own suffering,  
You came among the poor  
to form a simple kingdom.
3. Your church is more holy today  
and holy is the bread on your table,  
Because work without vileness  
represents your body.
4. The Holy Spirit  
gives us life and nourishment.  
Its expression of justice  
is the hope of our song.



Con alegría – With joy  
texto y música, Heber Romero  
from *El Himnario Presbiteriano*,  
(Louisville: Geneva Press, 1999)

1. Con alegría te queremos loar,  
a ti venimos hoy con gozo a cantar.  
Tus mandamientos cumplomos con amor,  
y nuestras vidas te entregamos, Señor.  
Para los pobres y perdidos salvar  
por tu Palabra vamos a trabajar

Estribillo: Y te cantamos porque aquí tú vives  
nos has salvado, nos has hecho libres.

2. Qué más pudiéramos pedirte Señor?  
Nos diste manos y creaste el sudor;  
te tegocijas con tu pueblo al labrar  
la dura tierra, y a la llenas de pan;  
y pones ánimo en el corazón  
de gozo eterno por la salvación.

3. Nos alegramos de tu visitación,  
como el rocío a nuestras manos llegó;  
formaste en gloria nuestra comunidad,  
nos bautizaste con a more y verdad;  
y en nuestros labios hay un himno también  
que te proclama, por los siglos. Amén.

Translation, Becca Whitla

1. We want to praise you with joy,  
we come today to sing with delight.  
We fulfill your commandments with love,  
and give our lives to you, Lord.  
To save the poor and the lost,  
for your Word, we will work!

Refrain: We sing to you because you live here,  
you saved us, you made us free.

2. What more could we ask from you Lord?  
You gave us hands and created sweat;  
You work with your people  
on the hard earth, that is filled with bread,  
and you put life into our hearts,  
with the eternal joy of your salvation.

3. We're joyful with your visit,  
like the dew that came to our hands;  
You formed our community in your glory  
and baptized us in love and truth.  
On our lips is a hymn that will also  
proclaim you for centuries. Amen.

Excerpts from *Misa Cubana*  
texto y música, Clara Ajo y Pedro Tirana

Canto de Entrada. Aclamemos al Señor

Cuando el sol abre sus brazos, y la luna dice adiós;  
Cuando obrero y campesino, comienzan su nueva  
labor;  
Cuando en la verde campiña, cantan sinsonte y  
gorrión:  
//‘Viva Dios,’ la tierra exclama, ‘aclamemos al  
Señor.’//

Aclamémosle con cuerdas, con clave, maraca y bongó;  
Que le canten los machetes, que le aclame el azadón;  
Y que le cante el querube, que el grito a la vida dio:  
//‘Viva Dios,’ la tierra exclama, ‘aclamemos al  
Señor.’//

Aclamemos y cantemos, con nuestra diaria labor;  
En el servicio a los hombres, con nuestras obras de  
amor.  
Vamos todos de la mano y cantemos al Señor:  
//‘Viva Dios,’ la tierra exclama, ‘aclamemos al  
Señor.’//

Translation, Becca Whitla

Entrance Song. Let us sing to the Lord

When the sun opens his arms and the moon says  
goodbye;  
When the worker and the peasant start their new  
labour,  
When in the green countryside, the mockingbird  
and the sparrow sing,  
‘God lives,’ exclaims the earth, ‘let us praise the Lord.’

Let us acclaim him with strings, with claves, maracas  
and bongos.  
Let the machetes and the hoe acclaim him;  
Let the cherub sing out, with the cry of life:  
‘God lives,’ exclaims the earth, ‘let us praise the Lord.’

Let us acclaim and sing, with our daily work;  
In the service of all, with our work of love.  
Let us go hand in hand and sing to the Lord:  
‘God lives,’ exclaims the earth, ‘let us praise the Lord.’

1




The last of the translations of Wesley hymns to be revised and updated was “Ye servants of God your Master proclaim.” The 1895 French translation of Edouard Monod was quite dated and has been put into more contemporary language while maintaining the declarative spirit of the Wesley text.

On the whole it may be said that the new and revised French translations that appear in this hymnal follow very closely in excellent French diction the thought and sequence of lines and stanzas of the original texts

Most of the tunes for the Wesley texts are relatively well known in Europe and North America with three exceptions. There are contemporary musical settings of “And can it be” by Ludmila Garbuzova of Russia, “Jesus, the name high over all” by Abraham Arpellet of Ivory Coast, and “Ye servants of God” by Swee Hong Lim of Singapore.

Two other completely new French translations are worthy of note. Arpellet has translated into French for the first time the popular Latin American song “Yo quiero ser/Je desire être,” and Meissner-Schmidt has made the first French translation of the Korean hymn “O-so-so, o-so-so,” based on the English-language paraphrase of Marion Pope.

Upon completion the bilingual hymnal, *Mille voix . . . pour Te chanter / A Thousand Tongues to Sing to You*, was published in 2006 in France and copies were made available to French-speaking United Methodist Churches in Europe and Africa.

This hymnal project benefited greatly from the music-editing expertise of Carlton R. Young and the capable assistance of Jane-Marie Nussbaumer and Claire-Lise Meissner-Schmidt, copy editors of music and texts. There were invaluable contributions by Abraham Arpellet, Nkemba Ndjungu, Daniel Nussbaumer, Peter Siegfried, and Patrick Streiff. The interest and support of the committee members and two agencies of The United Methodist Church were crucial to bringing the project to fruition. It is hoped that this small hymnal will enrich the worship and witness of the church in many lands and bring a new awareness of what it means to join many voices to sing God’s praise. 

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## Notes

<sup>1</sup>To date there is no known extant copy of this early publication, but it is mentioned in the *Methodist Magazine*, July 20, 1813.

<sup>2</sup>See the brief summary by M. Gallienne, “French Methodist Hymn Books for the Channel Islands,” *Proceedings of the Wesley Historical Society* 1, Part 2 (1897): 53–54.

<sup>3</sup>(Guernesey: J. A. Chevalier et N. Manger, 1806).

<sup>4</sup>See also *Recueil de Cantiques à l’usage des Îles de la Manche*. Nouvelle édition avec supplément (London: Wesleyan Conference Office, 1893) with 656 hymns.

<sup>5</sup>The distinguished Charles Wesley scholar, Oliver A. Beckerlegge, who held a doctorate in French literature, once attempted to identify some of the Wesley hymns published in French translation by de Queteville, but could find almost none that consistently transmitted the thought and stanza sequence of Wesley hymns.

<sup>6</sup>Gallienne, 54.

<sup>7</sup>Of course, much of the indigenous hymnody in many African cultures is rooted in oral tradition and, thus, neither the texts nor music have been recorded. This will remain so in many contexts where oral tradition is an integral part of community and family identification whereby one generation passes to the next its history, stories, songs, and language.

<sup>8</sup>There was work on a unified French-language course for pastoral study and a common glossary of terms for French-speaking United Methodism in Europe and Africa.

<sup>9</sup>*Mille voix . . . pour Te chanter / A Thousand Tongues to Sing to You*, ed. S T Kimbrough, Jr.; music ed. Carlton R. Young; assisted by Jane-Marie Nussbaumer, Claire-Lise Meissner-Schmidt, Abraham Arpellet, Nkemba Ndjungu, and Wesley Macgruder (New York: General Board of Global Ministries; GBGMusik, The United Methodist Church, 2006).

<sup>10</sup>It is important to note that the Methodist Church of Ivory Coast had developed its own French-language hymnal, *Gloire à Dieu*, but it was a collection of translated hymns from North America, Great Britain, and continental Europe without the input of indigenous hymnody. The two largest language groups of United Methodism in the Republic of Congo are Swahili and French. There the United Methodist Church has developed and published a hymnal in Swahili, *Nyimbo Takatifu* (published in Lumbumbashi in 1996), but not in French.

<sup>11</sup>*N. p.* means *No publisher/publisher unknown*.

<sup>12</sup>Often the translations were published only with the name of the translator, as if he/she were the author of the text.

<sup>13</sup>In 2009 a French/English United Methodist hymnal was published for use by the congregations of the United Methodist Mission in Cameroon: *Mille Voix . . . Pour Chanter Tes Louanges: Cantiques et louanges de la mission Méthodiste Unie au Cameroon / O For a Thousand Tongues to Sing: Hymns and Praise of the United Methodist Mission in Cameroon*. It was sponsored by the General Board of Discipleship, the General Board of Global Ministries, churches and individuals in the United States and Great Britain. John D. Thornburg was the coordinator of this hymnal project as reported in: John D. Thornburg, “Summoned to Cameroon: The Report of a Rookie Hymnal Editor,” *THE HYMN* 61, no. 2 (Spring 2010): 7–19.





# Somebody's Callin' My Name

Jazz,  
Jambalaya,  
and  
Jubilee

## THE HYMN SOCIETY ANNUAL CONFERENCE July 12-16, 2015 New Orleans

Join us in "The Big Easy" for a conference filled with the music of New Orleans: jazz, gospel, and spirituals. We'll have a "hot time" (literally, but really worth it!) with inspiring singing, engaging, thought-provoking plenaries and lots of good food! This year will mark our first evening hymn festival of Jewish congregational song, held in the beautiful worship space of Temple Sinai, the first Reform congregation in Louisiana. We'll enjoy a "taste" of hymns with Louisiana connections and mark the 10th anniversary since the devastation wrought by Hurricane Katrina. The recovery that the city has experienced is cause for jubilation and for singing! Two hymnal showcases will introduce new collections for Roman Catholic congregations. On Wednesday, you'll have a chance to visit the French Quarter prior to our evening festival of spirituals and gospel song in the historic St. Louis Cathedral on Jackson Square. Mark Miller, worship leader, composer, and teacher will lead a two-part workshop on enlivening the church's song.

As always, our sessions take place in an environment of sung faith and ecumenical hospitality. Sectionals cover a wide variety of subjects, from conference theme-related topics to global song to historic hymnody. Every day includes a hymn festival and occasion for corporate prayer.



### PLENARIES

- Congregational Singing (Praising God) from the Margins** – Miguel and Deborah De La Torre
- Psalms and Hymnody in Jewish Congregational Singing** – John H. Baron
- Spirituals and Gospel Song in African-American Congregational Singing** – Roy Belfield, Jr.
- The Canterbury Dictionary of Hymnology** – 2015 Emily Swan Perkins Presentation -- Carlton R. Young

### FESTIVALS

- Sunday: Jambalaya Festival: When the Storms of Life are Raging: Hymns in Times of Crisis & Recovery** – John Ambrose & Debbie Lou Ludolph – St. Charles Ave. Baptist Church, 7100 Saint Charles Avenue
- Monday: Down by the Riverside: Jazz and Congregational Song** – Dan Damon & local jazz musicians – Holy Name of Jesus Catholic Church, 6367 St. Charles Avenue
- Tuesday: Shiru L'Adonai – Sing unto the LORD: A Feast of Jewish Congregational Hymnody** – Patricia Woodard & Cantor Joel Colman – Temple Sinai, 6227 St. Charles Avenue
- Wednesday: African-American Spirituals & Gospel Songs** – Melva Costen & Roy Belfield, Jr. – Cathedral-Basilica of St. Louis, King of France, 615 Pere Antoine Alley
- Thursday: Jubilee Festival: The Big Easy** – Mark Miller & Brian Hehn – St. Charles Ave. Presbyterian Church, 1545 State Street

### HYMNAL SHOWCASES

- One in Faith** – Alan Hommerding, (WLP)
- Credo** – Vince Ambrosetti and Debra Lee Williamson (ILP Music)

### WORSHIP

- Morning Prayer** – Tom Baynham & Stephanie Budwey
- Night Prayer** – Fred Graham

### WORKSHOP

- Enlivening God's People through Sacred Songs of Social Justice** – Mark Miller



# CONFERENCE SCHEDULE

(meals & breaks not shown)

## SUNDAY, July 12, 2015

- 1:00pm Check-in begins
- 2:00pm Bookstore opens
- 3:00pm Organ Recital
- 4:30pm First-timers' Reception
- 7:30pm Opening Hymn Festival



## MONDAY, July 13, 2015

- 8:30am Morning Prayer
- 8:50am Welcome & Announcements
- 9:15am Plenary I
- 10:45am Plenary II
- 1:15pm Hymnal Showcase 1
- 2:30pm Sectionals I
- 4:15pm Sectionals II
- 7:30pm Hymn Festival
- 9:30pm Night Prayer

## TUESDAY, July 14, 2015

- 8:30am Morning Prayer
- 9:00am Plenary III
- 10:45am Sectionals III
- 1:30pm Annual Meeting
- 4:00pm Sectionals IV
- 4:00pm Mark Miller Workshop, part 1
- 7:30pm Hymn Festival
- 9:30pm Night Prayer

## WEDNESDAY, July 15, 2015

- 8:30am Morning Prayer
- 9:00am Plenary IV
- 10:45am Hymnal Showcase 2
- 1:30pm Sectionals V
- 1:30pm Mark Miller Workshop, part 2
- 3:00pm Bring and Sing
- 3:15pm Buses to the French Quarter for free afternoon and dinner on your own. Later bus available after Bring and Sing
- 7:30pm Hymn Festival
- 9:30pm Night Prayer



## WORKSHOP – Enlivening God's People through Sacred Songs of Social Justice

Join Mark Miller, Assistant Professor of Church Music from Drew University, in a workshop on enlivening the church's song. Cornell West says "Justice is what Love looks like in public." I envision prophetic worship leadership as helping people sing truth to power. In our allotted time I plan on introducing new songs and resources and sharing best performance practices. Come prepared for joyfulness, openness and playfulness - these are invaluable tools for this particular workshop. Enrollment is limited to 10 participants and takes the place of attending Sectionals IV & V. Registration is on a first-come, first served basis. There is no extra charge.

## SECTIONALS I

1. Text Writers Colloquium – Adam M. L. Tice
2. A House of Praise, Collected texts of Timothy Dudley-Smith – Carl P. Daw, Jr. [Hope]
3. More About One in Faith – Alan Hommerding [WLP]
4. Hymn Tunes of James E. Clemens [Selah]
5. A New Hymnal for the Netherlands – Wim Ruessink
6. Improvisation, from Music to Liturgy – Suzi Byrd
7. Midsummer Night's Hymn Sings – Paul Richard Olson
8. More About the Canterbury Dictionary of Hymnology – Carlton R. Young

## SECTIONALS II

9. Emerging Scholars Forum – Lim Swee Hong
10. Claim the Mystery: New Hymn Texts by Adam M. L. Tice – Adam Tice & Michael Silhavy [GIA]
11. Hymn-Based Organ Music for Worship – David Furniss
12. Hymns in Popular Culture: The Hollywood Hymnal – Joseph Burgio
13. Jazz Psalms, Hymns and Spiritual Songs: Resources for the Church Musician – Deanna Witkowski
14. From Generation to Generation; Many Voices Singing the One Body – Marty Haugen & Tony Alonso
15. Non-LDS Influences on Early LDS Hymnody – Wade Kotter
16. Singing Lutherans North and South – Mark Oldenburg

## SECTIONALS III

17. Tune Writers Colloquium – Bob Batastini
18. Poetry of Grace: texts of Ruth Duck [Hope]
19. A Treasury of Faith, Lectorary Epistles, Series A, B, and C (text collection by Gracia Grindal) and From Depths of Love (text and tune collection by Patrick Michaels) [Wayne Leupold]
20. The Organist and Songleading: An Imaginative Responsibility – Eric Wall
21. Singing Our Savior's Story: Hymn Texts for the Christian Year since 1990 – James Abbingdon
22. God Beyond All Names: Hymns, Psalms and Ritual Songs – Lori True
23. Rediscovering American Hymns 1800-1940, Based on Findings for the Canterbury Dictionary of Hymnology – Clark Kimberling & Margaret Kimberling
24. Hymns in the New Orleans Jazz Funerals – Harry Eskew

## SECTIONALS IV

25. Song Writers Colloquium – Marty Haugen
26. The Hymn Texts of David Gambrell [GIA]
27. Resources to Aid Congregational Singing – Mark Lawson [MorningStar]
28. Where Heart and Heaven Meet – Alice Parker
29. All Our Hope on God is Founded: Mental Health and Hymns that Heal – Hillary J. Doerries
30. Advent and Christmas: Sing A New Song, and A Renewed Theology – David Haas & Lori True
31. Louis F. Benson: America's Most Influential Hymnologist – Paul R. Powell
32. The History and Present Situation of Japanese Hymns – Saya Ojiri

## SECTIONALS V

33. A Treasury of Faith, Lectorary Hymn Texts: New Testament Epistles, Series A, and A Treasury of Faith, Lectorary Hymn Texts: New Testament Gospels, Series C, text and tune collections by Gracia Grindal – John Faustini & James Clemens [Wayne Leupold]
34. Music Ministry: Best Practices – Mark Lawson [MorningStar]
35. New Collection for the Season of Epiphany – David Schaap [Selah]
36. Church Music in the United States, 1760-1901: Essays by David W. Music & Paul Westermeyer – Paul Westermeyer
37. More About The CREDO Hymnal – Vince Ambrosetti & Debra Lee Williamson [LP Music]
38. The Hymn Tunes of Calvin Hampton: What Happened? – Michael Silhavy
39. The DNA of African American Spirituals – Nancy L. Graham
40. Modern Episcopal Hymnody: The Hymnal 1982 in the 21st Century – Matthew Hoch





New Orleans is a major U.S. port, on the banks of the Mississippi River about 100 miles upriver from the Gulf of Mexico. It is the largest city and metropolitan area in the state of Louisiana. The population of the city was 343,829 as of the 2010 U.S. Census and the metropolitan population is just over one million. Established by French colonists, the city was named for the Duke of Orleans, Regent for Louis XV from 1715 to 1723. World famous for its celebrations – especially Mardi Gras – and as the birthplace of jazz, the city is also known for its French and Spanish Creole architecture, delicious food, and multicultural atmosphere.

The weather in the summer is hot and humid, with average high temperatures of 90 degrees and lows of 73 degrees F. All the buildings are air-conditioned, so layers of clothing may help you feel more comfortable both indoors and outside. Pack your umbrella or raincoat – July gets around 6 inches of rain on average.

Loyola University welcomes The Hymn Society for our annual meeting this summer. A Jesuit institution chartered in 1912, Loyola University has just under 4500 students each year, has five colleges including the College of Music and Fine Arts, is 20 minutes from the French Quarter, and is directly across from the Audubon Park and Zoo. For more information about Loyola, check out its website: <http://www.loyno.edu/jump/about/loyola-at-a-glance/loyola-history.php>

Our meetings will be held mainly in the Music and Communications Building, which opened in 1986, and adjacent Monroe Hall, which has just undergone a complete renovation and expansion. The conference bookstore and the dining facilities will be in the Danna Student Center, and Night Prayer will be held in Ignatius Chapel located in Bobet Hall. With the exception of Wednesday's festival in the French Quarter, hymn festivals will be held in locations on St. Charles Avenue, very close to the campus. The Sunday evening and Thursday morning festivals are furthest away: 2 blocks. There will be transportation by van for those who need assistance. The streetcar is also available, running every 10 minutes along the Avenue. The fare is \$1.25 in exact change.

The French Quarter, or Vieux Carré, is likely the most famous part of New Orleans, but there are a number of distinct and

a succinct description of these locales. <http://www.loyno.edu/jump/about/visitors/new-orleans-neighborhoods.php> We'll have a brief opportunity to visit the French Quarter, but you may wish to consider adding some extra days to your travel to take advantage of the many tours and sight-seeing venues in the area. One place to begin exploring the options is by checking out a dinner cruise on the paddle-wheeler, Creole Queen. <http://www.bigeasy.com/creolequeen>

**ACCOMMODATIONS**

Carrollton Hall provides suite-style residences: two bedrooms with a shared bath, all air-conditioned, all accessible by elevator. In each suite there is common space but no kitchen. There is a common kitchen on each floor. Linen rentals include two flat sheets, one pillowcase, one blanket, one bath towel, one hand towel, and one washcloth. Laundry facilities are free.

**MEALS**

Meals will be served in the dining facilities of Danna Student Center. There will be a variety of options, including vegetarian and vegan selections, for each meal. Meals can be purchased by cash or credit card, but we strongly encourage the use of meal cards to facilitate faster service.

**TRAVEL**

Be aware that driving in New Orleans can be complicated, with the need to watch for streetcars in addition to automobile traffic, and that parking is extremely limited. There is a \$5.00 per day parking fee at the university, a bargain compared to the cost of metered parking on the street – if you can find any. Nearly all the adjacent streets have a two-hour limit and the parking fine is \$40.

Airfare and other travel arrangements for this conference are available through Shannon Hall Walker at Kaleidoscope Journeys. She may be reached by phone: 888-429-0229, 860-429-8177 or email [shannieone@aol.com](mailto:shannieone@aol.com).

New Orleans is served by Louis Armstrong International Airport (<http://www.flymsy.com/Default.asp>) Registrants will be sent information about airport shuttle reservations which can be made online at the discounted group rate of \$35 round trip. This service is provided by a shuttle company and will be available for all arriving and departing flights.

tip is approximately \$40.

Amtrak train service to New Orleans: <http://www.amtrak.com>  
Greyhound service to New Orleans: <https://www.greyhound.com/en/locations/terminal.aspx?city=660583>  
Customer Service: (504) 525-6075

**CONFERENCE BOOKSTORE**

The bookstore will offer titles featured in the conference programming plus many other helpful resources from a wide variety of publishers. The bookstore will open at 2 pm on Sunday, July 12 and generally will be open daytime hours Monday through Wednesday except when there are plenary sessions.

**SILENT AUCTION**

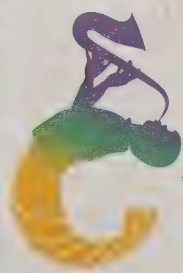
Please bring extra copies of hymnals and hymnological books in good condition to donate to the Silent Auction. Avoid bringing multiple copies of the same title. Due to space restrictions, please limit your contribution to a maximum of 25 books. The auction is a great place to find bargains to take home! Proceeds benefit the Austin C. Lovelace Scholarship fund, which helps students attend each Annual Conference.

**SCHOLARSHIPS**

The Hymn Society offers Austin C. Lovelace scholarships to full-time and part-time students at the undergraduate or graduate level, as well as to previous Lovelace scholars. Applications forms are available from The Hymn Society office or at [www.thehymnsociety.org/lovelace.pdf](http://www.thehymnsociety.org/lovelace.pdf). Completed applications must be received in the Hymn Society office no later than April 1, 2015.







# Somebody's Callin' My Name

Jazz,  
Jambalaya,  
and  
Jubilee

THE HYMN SOCIETY ANNUAL CONFERENCE

July 12-16, 2015 New Orleans

## HYMN SOCIETY ANNUAL CONFERENCE 2015 –

**REGISTRATION FORM** Separate registration forms are required for each attendee. Copy this form as needed or register online at [www.thehymnsociety.org](http://www.thehymnsociety.org).

### Contact Information:

Full Name: \_\_\_\_\_

☐ Male

☐ Female

Preferred first name for nametag: \_\_\_\_\_

Address: \_\_\_\_\_

Telephone: \_\_\_\_\_

E-mail: \_\_\_\_\_

Religious denomination (optional): \_\_\_\_\_

Needs: ☐ on-campus golf cart transport (no additional charge)

☐ food allergy: specify \_\_\_\_\_

Have you attended a previous Hymn Society conference?

☐ Yes

☐ No

Workshop with Mark Miller ☐ Yes ☐ No

Attendance will take place of Sectional Units IV and V

### Sectionals: You may select one in each unit.

Please circle your sectional choices.

Unit I	1	2	3	4	5	6	7	8
Unit II	9	10	11	12	13	14	15	16
Unit III	17	18	19	20	21	22	23	24
Unit IV	25	26	27	28	29	30	31	32
Unit V	33	34	35	36	37	38	39	40

Please list five sectionals you would like to have repeated as Encore Sectionals.

\_\_\_\_\_

☐ check enclosed payable to The Hymn Society

☐ charge my credit card as indicated below

### Credit Card Information

☐ VISA ☐ MasterCard ☐ Discover

Expires \_\_\_\_\_ - \_\_\_\_\_ (mm/yy)

Signature \_\_\_\_\_

Please note that all fees are quoted in and must be paid in US funds drawn on a US bank. All fees include a non-refundable \$100 administrative fee. Refunds are unavailable **after June 1**. **Canadian and Overseas Member Registrants For Hymn Society Members:** Registration by credit card above will save the extra cost of a check in US funds. For non-Hymn Society members outside the US and Canada, please contact the office to discuss payment options. **Registrations that include housing must be received by June 22, 2015. All registration forms must be received by July 2, 2015. Walk-up registrations with off-campus housing will be accepted at the conference.**

The Hymn Society in the US & Canada • 8040 Villa Park; Suite 250 • Henrico, VA 23228-6507  
800-THE HYMN (843-4966) or 804-204-1226 • [office@thehymnsociety.org](mailto:office@thehymnsociety.org) (Sherry McCormick) • [www.thehymnsociety.org](http://www.thehymnsociety.org)

**Registration Fee:** Circle the fees and discounts that apply to this registration.

Full Conference Registration:		Reduced Conference Registration: <i>Full-time students and participating spouses/partners of attendees qualify for reduced registration fee.</i>	
Members:	\$365 – Through May 1, 2015	\$210 – Through May 1, 2015	
	\$420 – After May 1, 2015	\$240 – After May 1, 2015	
Non-Members:	Add \$75 for 12-month membership in The Hymn Society	Non-Member Students Only:	Add \$40 for 12-month student membership in The Hymn Society
	<b>Subtract \$25</b> from every full conference registration fee after the first one for additional registrations from the same church or school. <i>In order to receive this discount, registrations must be submitted at the same time.</i>		
<b>Your Registration Total:</b>		<i>[Note: Spouses/partners who attend only worship services and hymn festivals need not pay a registration fee.]</i>	

### Housing Fee: (linens included)

	Single occupancy: Circle all that apply	Double occupancy: Circle all that apply
4 nights (Sunday – Wednesday)	\$150	\$130 per person
Extra night before – Saturday, July 11, 2015	\$40	\$30 per person
Extra night after – Thursday, July 16, 2015	\$40	\$30 per person
<b>Your Housing Total:</b>		

### Meal Card:

☐ Meals for the duration of the conference in the Danna Student Center – **\$160**

### Contribution to Lovelace Scholarship Fund:

☐ \$ \_\_\_\_\_

### Single Day Registration (two-day maximum)

Circle the day's fees that apply.	Monday	Tuesday	Wednesday
Before May 1, 2015:	\$85	\$85	\$85
After May 1, 2015:	\$95	\$95	\$95
Single Event Registration:	The cost for attending individual Plenaries, Sectionals, or Showcases is \$30 per event, to be paid by cash or check at the conference information desk.		

Enter Your Registration Total here: \$ \_\_\_\_\_

Enter Your Housing Total here: \$ \_\_\_\_\_

Enter Meal Card Fee here (\$160): \$ \_\_\_\_\_

Enter Your Lovelace Scholarship Contribution here: \$ \_\_\_\_\_

**Total:** \$ \_\_\_\_\_



# Interview with Keith Getty

BY BRIAN HEHN

When you hear the name Keith Getty, you may begin to hum the hymn “In Christ alone.” Number eleven on CCLI’s top 25 list,<sup>1</sup> “In Christ Alone” is Getty’s most well-known and beloved hymn. Even if you haven’t heard or sung “In Christ alone,” you may know it as the hymn which was the subject of several articles, interviews, and blog posts concerning its controversial inclusion in (or exclusion from) the new PCUSA hymnal, *Glory to God*. Co-written with Stuart Townend in 2001, the hymn has already found its way into seven hymnals, including *Celebrating Grace* and *Lift Up Your Hearts*. However, this song was only a launching pad for Keith’s hymn-writing career. Working together, Keith and his wife, Kristyn Getty, have been writing hymns for over a decade, while selling out churches and concert venues across the United States, Canada, and across the globe when they tour with their band. Their concerts always include congregational singing, drawing from both newly composed hymns and hymns from the church’s tradition.

Born and raised in Northern Ireland and now living in Nashville, Tennessee, Keith was formally trained as a musician at Durham University in the mid 1990s. He was introduced to the music industry by Sir James Galway, who “became intrigued with Getty’s piano arrangements.”<sup>2</sup> With Galway’s help, Keith quickly became a successful orchestrator and conductor, especially in the film industry. At the turn of the century, Keith was “challenged by a pastor in Belfast to perhaps try and bring some of what the old hymns of the faith had brought to the Church through the centuries to the contemporary Church.”<sup>3</sup> It was then that he turned his professional attention to the song of the church. Quickly finding international success with “In Christ alone,” Keith has since been a unique voice in contemporary hymnody, combining praise-and-worship styles with his Celtic and orchestral influences. The Gettys now have fourteen different hymns published in hymnals,<sup>4</sup> five full-length albums, and over sixty hymns published electronically on their website.<sup>5</sup>

It is because of his original musical style, intentional textwriting, and the frequency with which his hymns are used in churches across the United States and Canada that our President-Elect, Geoffrey Moore, and I sat down with Keith when he was in Dallas on tour in order to discuss his work as a hymnwriter and introduce him to the work of The Hymn Society. Energized by our conversation about The Society’s work and hoping to continue our conversation about congregational song, Keith agreed to have the questions and answers published.



BH: What inspired you to begin writing hymns?

KG: *I’ve always loved singing hymns and as a young, thoughtful Christian growing up at the beginning of a new millennium with so much opportunity and so many challenges for Christians, I realized the need for our generation to be able to articulate what we believe.*

BH: I noticed that you are very intentional when you say you write hymns, never songs. Why is that?

KG: *The hymn thing was originally the initiative of other people, but I was happy to adopt it since traditional hymns tend to follow the more historic patterns of church worship from the Old Testament to New Testament to church history. It’s in this tradition where we find understanding our faith through congregational singing and passing songs down from generation to generation both attractive and a huge need.*

BH: Your performances are mostly in venues such as concert halls or large venues with a stage, yet you incorporate a substantial amount of singing by the audience. What is your experience with people singing together in venues that typically do not involve the audience in the performance (e.g., symphonies, recitals, operas, etc.)? Do those venues provide any unique challenges or positive surprises when it comes to group singing?

KG: *The Christmas Tour does frequent a number of concert halls and the concerts involve carol singing, which is deeply meaningful for churchgoers and at the very least a cultural experience for those who are outsiders of the faith. To be honest, I think singing to God should be as natural as breathing to believers, so I’m happy to sing at home, in the church, or in the street if needs be. To our generation where both corporate singing and corporate congregational worship are increasingly less practiced, it does on occasion make some feel out of place.*



BH: In our conversation before your Christmas concert in Dallas, you shared your “Three Core Convictions” with me and Geoffrey Moore. Can you share those with our readers and elaborate as to why you find these three essential?

KG: *Looking at church music, from Old to New Testament and throughout church history, there seem to be three patterns that are consistent in the compositional nature of the songs we sing to God. The first is rich lyrical content about God. While the length and the poetic styles are endless, what we sing helps us fundamentally understand the nature of God. Indeed, as far back as the time of Moses in Deuteronomy, songs they sung expressed the standard by which their lives would one day be held. Singing also helps us communicate with God. Saint Augustine said he who sings prays twice.*

*The second is that, for God’s people, singing is a community activity and thus the songs we write should be invigorating to sing corporately. While every form of musical and artistic expression can and should be offered as worship to God, there is a special command that when believers get together, they sing together. It is actually theologically a small foretaste of what we understand heaven will be like.*

*The third pattern is that each generation sings both new songs and the songs of their forebears. Indeed most people would say the songs that have most influenced them are the songs they have carried with them through life, so alongside the generation of thinking which puts such a high priority on what is new, we also need to humbly and joyfully carry the great legacy of our forebears and aim to write hymns that are indeed songs themselves that could last.*

BH: What figures, historical or living, are your most influential theological mentors? Can you cite a few examples of how they have shaped your work?

KG: *The most influential theological mentor in my life is my wife. She is the one that most [deeply] helps me understand the God revealed in scripture, in creation, and through Christ, and how that understanding should mold our lives. She also has a dual influence in that we write together and thus discuss many of these subjects at length in the context of how to help people sing them. Beyond that, I consider myself from a broadly Presbyterian background, but influenced hugely by church history, Anglican and historic liturgy, as well as the contemporary music forums that I have grown up around.*

BH: Are there any specific topics or genres that you have yet to explore in your texts and/or tunes that you would like write about in the future?

KG: *Yes, indeed too many to count. I have a dream in my career of eventually having worked through all of scripture and each Sunday of the church’s liturgical year. Central to both of those things is also being able*

*to look seriously at the psalms. We are fast becoming the first generation in human history of whom the majority of believers do not incorporate the Psalms in weekly Sunday worship.*

BH: You are clearly passionate about congregational singing. From your perspective, what is the state of congregational song (and singing) in the United States (and Canada) today, and what do you hope it looks like in 10-20 years?

KG: *What a wonderful question. I begin by saying congregational singing is a spiritual activity. Dead men don’t sing and thus congregational singing should spring from lives transformed by the gospel of Jesus Christ, not people fulfilling a musical hobby, or a family ecclesiological tradition, or being swept up in some mindless contemporary fad. It is my hope that in 20 years’ time believers both here and around the world will increasingly be excited to gather together for the joy and exhilaration of singing together. And that they will be singing songs that beautifully exalt Christ and this incredible gospel story that we believe is the hope for each one of us.*

As The Hymn Society continues to reach out “more actively and more broadly,”<sup>6</sup> we must strive as an organization to find engaging voices which resonate with our mission to encourage, promote, and enliven congregational singing. Keith (and Kristyn) Getty’s passion and work speak directly to our mission. Who else is an influential voice working toward our mission with whom we have yet to have conversation?

For more information about Keith Getty’s work, you can go to his website, [www.gettymusic.com](http://www.gettymusic.com), or see an article written in 2006 on his work published by Calvin Institute of Christian Worship at <http://worship.calvin.edu/resources/resource-library/keith-getty-on-writing-hymns-for-the-church-universal/>

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Brian Hehn is Director of Music Ministries at Arapaho United Methodist Church in Richardson, Texas, and a music teacher for the Richardson Independent School District. He currently serves as Member-At-Large on the Executive Board of The Hymn Society in the United States and Canada and is co-author of the upcoming book *All Hands In: Drumming the Biblical Narrative* (Choristers Guild).

## Notes

<sup>1</sup>“Top songs,” CCLI, <http://us.ccli.com/worship-resources/top-songs>. Accessed March 4, 2015.

<sup>2</sup>Wikipedia contributors, “Keith Getty,” *Wikipedia*, [http://en.wikipedia.org/w/index.php?title=Keith\\_Getty&oldid=640006089](http://en.wikipedia.org/w/index.php?title=Keith_Getty&oldid=640006089). Accessed March 4, 2015.

<sup>3</sup>“Keith Getty,” *Hymnary*, [http://www.hymnary.org/person/Getty\\_K](http://www.hymnary.org/person/Getty_K). Accessed March 4, 2015.

<sup>4</sup>Ibid.

<sup>5</sup>“Hymn Collection,” *The official website of modern hymnwriters Keith & Kristyn Getty*, <https://www.gettymusic.com/hymns.aspx>. Accessed March 4, 2015.

<sup>6</sup>Deb Loftis, “From the Executive Director,” *THE HYMN* 65:4 (Autumn 2014), 3.



# Theses and Dissertations Related to Hymnody

COMPILED BY PAUL A. RICHARDSON, FHS

**T**his bibliography supplements those in previous issues of *THE HYMN*. The last such listing appeared in Summer 2013 (vol. 64, no. 3). The present roster includes papers completed since 2006 that have not been listed before. It was compiled from bibliographic directories, such as *ProQuest Dissertations and Theses* and *WorldCat Dissertations*, and from notices provided by authors and supervisors. Additions and corrections should be sent to the contributing editor at [parichar@samford.edu](mailto:parichar@samford.edu).

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*Paul A. Richardson, FHS, is a former president of The Hymn Society. He was recently named professor emeritus at Samford University in Birmingham, Alabama.*



# HYMNS IN PERIODICAL LITERATURE

ROBIN KNOWLES WALLACE

“Grace and Gratitude: The Heartbeat of a Hymnal,” Martha Moore-Keish, *Call to Worship* 48, no. 2 (2014), 8-16. The Presbyterian hymnal *Glory to God* was introduced in a showcase last summer at The Hymn Society’s Annual Conference in Columbus, Ohio. Previously there had been six national launch events. Moore-Keish’s address was the plenary for the final event in Louisville, Kentucky, and was split over two days, March 14-15, 2014. *Call to Worship* included both parts: “God’s Mighty Acts” and “(Our) Response to God.” Moore-Keish, associate professor of theology at Columbia Theological Seminary, focused on God’s “mighty peculiar acts of grace” through a Trinitarian framework and then spoke of the intersection of “mighty acts and music” which works on us “from the outside in.” Our response to God often calls us to join the Spirit’s work in the world as we are moved by God and music into action. Anyone interested in the work of hymnody will find something here about this hymnal and about its potential for disciple-making.

“Hymn Writers” a series by David W. Music, *Reformed Worship*, beginning with volume 111 (March 2014) and still continuing as of volume 115 (March 2015). In these five columns to date, David W. Music has considered the hymnwriting of Rae E. Whitney, Hal H. Hopson, John Core, Dan Damon, and John Thornburg. In addition to providing biographical information, Music evaluates each person’s corpus, naming particular characteristics, and then focuses on one or two works. Whitney, Core, and Thornburg are all text writers; Hopson is primarily known as a composer; and Damon writes both texts and tunes. Together the series provides a good insight into contemporary hymnwriting. We can hope that *Reformed Worship* and David Music will continue this interesting collaboration.

“Music Genre and Liturgical Spirituality,” April Stace Vega, *Worship* 88, no. 5 (September 2014), 439-459. April Stace Vega laments the limited amount of scholarship on contemporary Christian worship music (CWM) and provides a thoughtful article to suggest a way of discussion that might be fruitful. She begins her article from an ethnomusicological perspective of music as a phenomenon intertwined within a social context wherein it derives its meaning (rather than necessarily from its text). Then she suggests that considering hymns and CWM as different genres with different ethics and value systems related to each opens us to questions of “What does this song mean to these people?” or “What meaning do these people ascribe to this song and the act of singing it?” (444). Drawing on the work of Timothy Rommen

(“Mek Some Noise”: *Gospel Music and the Ethics of Style in Trinidad*) which proposed that ethics and identity are at the heart of the conflict over musical style, Vega suggests that in part the debate of CWM versus hymns is also a question of ecclesial models and thus liturgical spirituality. Following Tia DeNora’s (*Music in Everyday Life*), conclusion that “what I choose to listen to, reflects both who I am and who I hope to be,” Vega suggests that hymns and CWM represent different types of liturgical spirituality, reflected by the use of screens, hymnals, technology, the “collaboration” of praise bands or the “hierarchical” work of choir directors and choirs. While her conclusion feels abrupt and it bypasses the work of the congregation in both settings, Vega raises interesting questions for us to ponder.

“Reflections on Children and Hymnody,” Carl Schalk, *Cross Accent* 22, no. 1 (Spring 2014), 12-14. For those concerned about the passing on of the traditions of hymnody, this reprint of Carl Schalk’s “Reflections on Children and Hymnody” (originally in *Lutheran Education*, then *First Person Singular: Reflections on Worship, Liturgy, and Children*, 1998) has food for thought. Protesting “fleece clouds,” “little lambs,” and “Twinkle tunes,” Schalk provides alternative examples, beginning with a children’s hymn by Martin Luther. He goes on to commend the learning of hymns by children in a coordinated way by church, home, and church-related schools. While all three might not work for many families today, perhaps church and home could work together on teaching children hymns in more intentional ways.

“Singing the Meaning of Christ’s Death,” Martin Tel, *Reformed Worship* 114 (December 2014), 14-21. Martin Tel, of Princeton Theological Seminary, ponders the various meanings and metaphors of the crucifixion—ransom, healing, victory, and love—through a series of hymns (“Before the throne of God above,” “Were you there,” “Refuge and Rock,” and “And can it be”). His commentary on each hymn is paired with optional scripture readings and prayers by Melissa Haupt. Besides the African American spiritual, authors include Charles Wesley, Charitie Lees DeCheney Bancroft, and Martin Leckebusch. The tunes include the spiritual, SAGINA, EARTH AND ALL STARS, BEFORE THE THRONE by Vikki Cook, and a tune by Ludmila Garbuzova, arranged by Carlton R. Young. Tel suggests that “not only in Passiontide but on every Lord’s Day we should strive to offer a breadth of song in worship that gives form to the congregation’s understanding of Christ’s death and resurrection—a breadth that reflects the full biblical witness” (14).



“The God of Nature and of Grace”: Early Evangelical Spirituality and Reflection on Nature,” Bruce Hindmarsh, *CRUX* 48, no. 3 (Fall 2012), 6-12.

Hindmarsh, professor of spiritual theology at Regent College, has written a meditation on Charles Wesley’s text “Author of every work Divine” from *Pentecost Hymns* (1746). In it Hindmarsh considers what this text tells us of God’s relationship to the cosmos and to the created. This is a theological analysis, stanza by stanza, with comparison to another text of Charles and briefly to John Wesley’s *Survey of the Wisdom of God in Creation* (1763). Hindmarsh suggests that the affirmations in the hymn text run counter to expectations of his age, but that for Charles Wesley cosmological mysteries were best approached by way of doxology (10). An interesting reflection on a lesser-known Wesley hymn in light of that day’s scientific understandings.

“Trusting a New Song: How to Introduce Music for Worship,” Eric Wall, *Christian Century* (June 11, 2014), 11-12.

Eric Wall, who led one of our hymn festivals in Columbus at last summer’s Annual Conference, has put together a succinct article on how to introduce new songs in worship. The uniqueness of this article is not in what he says—there are no surprises for most readers of this journal—but where he says it, in a journal for pastors. Here is an easy piece to back up what you’ve been trying to teach your worship committee and your pastor. Share it with them!

Briefly noted: “Reading the Judsons: Recovering the Literary Words of Ann, Sarah, Emily, and Adoniram Judson with a New Baptist Mission History,” Laura Rodgers Levens, *American Baptist Quarterly* 32, no. 1 (Spring 2013)

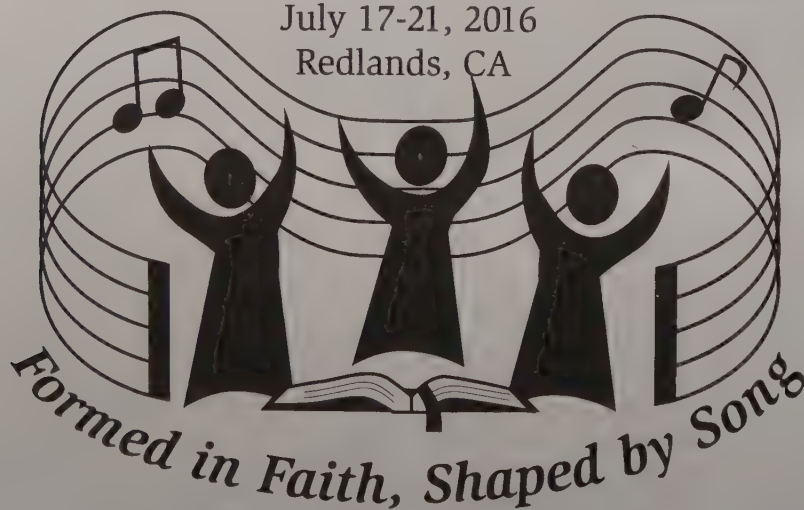
Elizabeth Hostetter wrote “The Hymns of Adoniram, Sarah, and Emily Judson in Burma” for *THE HYMN* 65, no. 2 (Spring 2014) and I had hopes that I might learn more about the hymns of the Judsons in this earlier article. But there was only brief mention of Sarah’s hymnwriting. However, I did learn something new about hymnic history: in the early nineteenth century Protestant Sunday school movements, at least in the United States, frequently provided students with Sabbath or Sunday Cards, a devotional card often with a hymn on it. Levens believes that Adoniram Judson’s obituary of Sarah suggested that she may have made these as a part of her Sunday school work among the Burmese and included some of her own hymns on them (endnote 46). 🍷



## THE HYMN SOCIETY ANNUAL CONFERENCE

July 17-21, 2016

Redlands, CA



### Call for Sectional Proposals

Our conference in 2016 will focus on congregational song and faith development across generations of believers. Topics involving hymnody with children, youth, and senior adults would be especially appropriate, though proposals on all aspects of congregational song are welcome. Proposals should be submitted online. The online proposal form is available on The Hymn Society website (<http://www.thehymnsociety.org/>). Deadline for receiving proposals is **October 1, 2015**.



# HYMN INTERPRETATION

## “Heart and mind, possessions, Lord”

MARY NELSON KEITHAHN

Whether we worship in Canada or the United States, we are probably singing more and more hymns and songs from around the world in our faith communities. This is due, at least in part, to The Hymn Society’s emphasis on global hymnody in recent decades and the work of our members in collecting and teaching these hymns and encouraging their use. Many of these global hymns and songs have come from Hispanic and African Christians, fewer from Christians in China, Japan, and other parts of Asia. However, there are hardly any hymns from Christians in India, probably because the Indian tonal scale and vocal style are so difficult for Westerners to master.

“Heart and mind, possessions, Lord,” is one hymn from India that has a tune that is easy to learn and teach, and a text and story that illustrate well the meaning of Jesus’ call in Mark 8:34-35 and his self-revelation in John 14:6. My first acquaintance with the hymn was in the *Pilgrim Hymnal* (1958). It was also included in *The Mennonite Hymnal* (1969) and *The Hymnal* (Baptist Federation of Canada, 1973). The text and tune are available on [hymnary.org](http://hymnary.org).

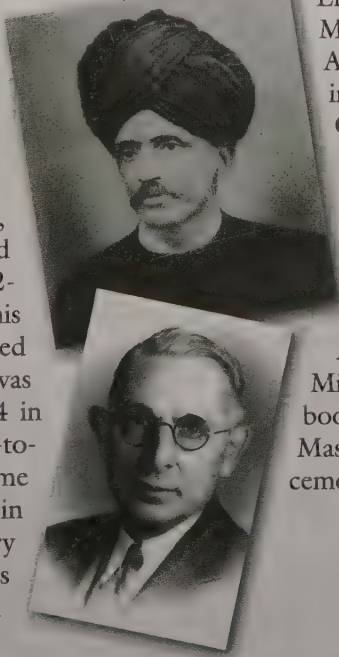
In 1984, my husband, older son, and I went to South India to see my father-in-law who was nearing the end of a long life of service to villagers there. On our way home, we stopped to see Professors Joseph and Sarala Barnabas, our Yale Divinity School friends (and our son’s godparents) in Ahmednagar, a city east of Mumbai and Pune in the state of Maharashtra. It was in this city that the text of “Heart and mind, possessions, Lord” was written. Some have attributed the words to Narayan Vaman Tilak (1862-1919), another Christian convert from this area, but our friends in Ahmednagar assured us that the author of this hymn text was Krishnarao Rathnaji Sangle, born in 1834 in Ahmednagar. Although he was from a well-to-do Brahmin family of weavers, Sangle came under the influence of a Catholic teacher in the city school and was baptized on January 1, 1860, despite strong opposition from his parents and older brother. In his personal confession he wrote:

I have read almost all the Hindu religious books... only Christ taught me the easiest way of Salvation... Having had the everlasting impression of Christ’s life, so gentle, so pure, so true, I taught my young wife in the dead of night (so that nobody in the house could hear or listen—father, mother, or brother) the sweet stories of the Life of Christ. She also listened to them with rapt attention. . . . The Hindu religion could not give me peace of mind, because to attain salvation one has to go through so many thousand and one ways. But Christ taught one sure way to heaven and that was through repentance and a clean heart. I was concerned for the salvation of my soul. Hence, I adhered to the “Rock of Ages.”

Sangle devoted his life to teaching and evangelism and served as headmaster of a school for girls in Ahmednagar. He was fluent in English and Sanskrit and was a poet and musician as well as a fine weaver and gardener. He poured out his love of Christ in almost 1500 verses set to Indian melodies. He wrote, “I used to sing my own verses of Christ—His love, his life, his crucifixion, and when people hear those, I have actually seen them weeping.”

“Heart and mind, possessions, Lord” was one of those hymns. It was first printed in the hymnal published by the Bombay Book and Tract Society for the indigenous churches associated with the Marathi Mission established by the Congregational American Board of Commissioners for Foreign Missions in 1813. (These churches are now part of the Church of North India.) Sangle was also the author of twelve published books and seven others that were never published.

Alden Hyde Clark translated Sangle’s text into English. Clark was born on June 26, 1878, in Minneapolis, Minnesota. After graduating from Amherst College, Union Theological Seminary in New York, and Columbia University, Clark went out to India as a Congregational missionary in 1904. He founded the Nagpada Neighborhood House in Bombay (now Mumbai) in 1925, and later served as principal of Union Training College and the United Theological College. He also had administrative and leadership roles in the American Board and the International Medical Missionary Society and was the author of three books. He died on May 27, 1960, in Boston, Massachusetts, and is buried in Mount Auburn cemetery in Cambridge.





The tune, TANA MANA DHANA, is an ancient Indian melody. Its Marathi name means “Heart, mind, possessions.” The three words are pronounced to rhyme with the second syllable of *human*, emphasizing the *n*. Another Congregational missionary, music teacher Marion Jean Chute (1901-1995), with Alden Clark’s wife and daughter, adapted the tune to his translation of Sangle’s text. Biographical information about Chute may be found at [www.hymnary.org](http://www.hymnary.org).

In teaching this chant-like melody, it may be helpful to identify its three motifs: A is repeated 3 times, B twice, and C used only once. The unison melody is doubled in the bass in our hymnals, but since it is a pentatonic tune it would be easy to add an Orff-type accompaniment. Marathi hymnbooks only print the words, and members of the congregation improvise accompaniments on indigenous instruments. When I discovered that TANA MANA DHANA was a familiar tune to the Ayyangars, a Hindu family that has been sharing gifts of music with our current congregation for the last two years, I asked 16-year-old Arjun how he would accompany this melody. A college sophomore and a talented musician who performs on piano, organ, violin, harp, and handbells, as well as several Indian instruments, he immediately shared his ideas for the accompaniment that he sent to me in Finale the next day! (See following page.)

When we sang “Heart and mind, possessions, Lord” in worship with our congregation for the first time, a group of children and youth introduced the hymn with the skit that is printed below. Since Alden Clark did not attempt to rhyme the lines of Sangle’s text in his translation, we could have easily updated the archaic pronouns and occasional verbs he used. However, we chose to teach the hymn in its historical context and did not make any changes. It was serendipitous that Sarala Barnabas, who had provided us with so much information about the hymn and its creators, was a visitor in our church that Sunday!

## *A Skit to Introduce “Heart and mind, possessions, Lord”*

Voice 1: Today we’re going to sing a hymn written by Krishnarao Sangle.

Voice 2: Krishna who?

Voice 1: Krish-na-ra-o Sangle.

Voice 3: What kind of name is that?

Voice 4: It’s a Hindu name.

Voice 5: Krishnarao lived in India, over a hundred and fifty years ago.

Voice 6: In the town of Ahmednagar.

Voice 7: Well, if he was a Hindu, why did he write a Christian hymn?

Voice 8: Our friend, Sarala Barnabas, lives in Ahmednagar, so we asked her about Krishnarao.

Voice 9: Krishnarao was a Brahmin. He belonged to the highest caste in India.

Voice 8: He came from a family of weavers. They had money and power. They would never have anything to do with people who were poor, especially the “untouchables.”

Voice 9: At that time in India, you were born into a caste, and you stayed with your own kind all of your life.

Voice 4: But Krishnarao’s family wanted him to get an education, so they sent him to a school in Ahmednagar.

Voice 1: Krishnarao knew the Hindu scriptures well, but when he learned about Jesus from a Christian teacher at the school, he decided to follow Jesus.

Voice 5: Krishnarao kept his new faith a secret for a long time. He wasn’t baptized until he was 36 years old.

Voice 8: When Krishnarao married, he taught his wife about Jesus too, but always secretly, at night, so his family would not find out they were Christians.

Voice 7: He knew the family would disown them and send them away for following Jesus.

Voice 1: Finally, Krishnarao and his wife decided they could no longer keep their faith hidden, even though it cost them their family and wealth and position.

Voice 3: Krishnarao became a preacher.

Voice 7: He wrote many hymns . . .

Voice 2: . . . in his Marathi language.

Voice 6: His words of love and faith in Jesus Christ often moved people to tears.

Voice 5: They knew how much he had given up to follow Jesus.

All:

Heart and mind, possessions, Lord,  
we offer unto Thee;

All these were thine, Lord;  
thou didst give them all to me.

Wondrous are thy doings unto me.

Plans and my thoughts and everything I ever do  
Are dependent on thy will and love alone.

I commit my spirit unto thee.

Voice 3: Hey, what’s with all the “thees” . . .

Voice 2: . . . and “thines” . . .

Voice 7: . . . and “thous”?

Voice 8: That’s the way people talked to God when this hymn was translated into English.

Voice 1: Sarala Barnabas told us that Christians in India often sing this hymn at the offering time. It inspires people to give!

Voice 6: Do you think it will have the same effect on us?

Voice 1: Well, we’ll see!

Some information from *Guide to the Pilgrim Hymnal*, by Albert C. Ronander and Ethel K. Porter (United Church Press, 1966), pp. 305-306.

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Percussion: Tabla (hand drums of different sizes).

Text by Krishnarao Rathnaji Sangle, p.d.; ancient Indian melody. Arranged by Arjun Ayyangur; used by permission.

# Heart and Mind, Possessions, Lord

TANA MANA DHANA (Marathi) Irregular

Ancient Indian Melody adapted by Marion Jean Chute, 1901 -

Double Bass

Piano

Percussion

Steel Drums

D.B.

Pno.

Perc.

St. D.

D.B.

Pno.

Perc.

St. D.

1 2 Heart and mind, pos - ses - sions, Lord, I of - fer un - to thee; of - fer un - to thee;

3 All Thou these were thine, Lord; thou didst give them all to me. Truth; thou art the Way, the Life.

5 Won - drous are thy do - ings un - to me. Sin - ful, I com - mit my - self to thee.



Since the congregation would sing verse one after my introduction, I used the harmonization from *HWB*, with a few alterations to make my part more suitable for the piano. I kept every voice in its original octave (no added bass octaves), held out notes that repeat in the three lower voices, and delayed the tenor entrance in measure seven to add some rhythmic interest.

To compose the variations, I looked closely at the character of the text in each verse, paying particular attention to imagery that could be enhanced musically.

Verse 1 text:

The God of Abrah'm praise.  
All praised be the Name,  
who was, and is, and is to be,  
is still the same;  
the one eternal God,  
ere all that now appears,  
the First, the Last, beyond all thought  
through timeless years!

## Variation 1

The form of a circle – *eternal; the First, the Last* – came to mind, which made me think of a canon. The phrases *was, and is, and is to be* and *through timeless years* evoked unimaginable strength and power.

Having refrained from adding extra bass in the introduction, I chose to put the melody in the left hand in low octaves, making the most of the ringing bass strings of the grand piano (strength and power). To reinforce this texture, the right hand also plays octaves, starting half a measure later to mimic the form of a canon. Rather than adhering to an exact imitation of the melody, I let the upper line find its own rhythms and shapes, giving this variation the feel of a heavy-footed two-part invention.<sup>3</sup>

**Variation 1**  $\text{♩} = \text{c. } 132$

The musical score for Variation 1 is written for piano and organ. It begins with a tempo marking of  $\text{♩} = \text{c. } 132$ . The first system starts with a forte (*f*) dynamic. The second system includes a mezzo-forte (*mf*) dynamic. The third system includes a mezzo-piano (*mp*) dynamic and a ritardando (*rit.*) marking. The organ part is written in the lower register of the piano, with the right hand playing octaves and the left hand playing a more melodic line. The piano part features a heavy, rhythmic texture in the left hand and a more melodic line in the right hand.

Arrangement copyright © 2005 James E. Clemens



Verse 2 text:

God's spirit flowing free,  
high surging where it will –  
in prophet's word it spoke of old –  
is speaking still.  
Established is God's law,  
and changeless it shall stand,  
deep writ upon the human heart,  
on sea, or land.

## Variation 2

The first two lines of this verse – especially the phrases *flowing free* and *high surging* – gave me some license to change the meter to a lilting 6/8 and move both hands up to a higher register of the piano. To add to the dance, I used some gentle syncopation in the melody, accompanied by sparse arpeggios underneath.

The reflective, dreamlike feel, which helps illuminate another facet of God's character, also serves as a contrast in mood, texture, and dynamics to the first and third variations.

**Variation 2** ♩ = c. 80

*p*  
(with pedal)

*rit.*

Arrangement copyright © 2005 James E. Clemens



Verse 3 text:

God has eternal life  
implanted in the soul.  
God's love shall be our strength and stay,  
while ages roll.  
Praise to the living God!  
All praised be the Name,  
who was, and is, and is to be,  
is still the same!

### Variation 3

By the time the text proclaims *Praise to the living God!* all stops, so to speak, have been pulled out; therefore, this climax becomes the loudest and fullest phrase of these variations. I arrived at the analogous spot in the tune (the pickup to measure 9) by starting with full chords, a driving quarter-note/half-note/quarter-note rhythm in the left hand, and a crescendo from mezzo piano to fortissimo.

Since verse three has come full circle to the strength and agelessness of God – in fact, lines 6 through 8 are identical to lines 2 through 4 in verse one, except for the ending punctuation – I decided to play with that form a bit with this final variation. From Variation 1, I brought back a taste of the contrapuntal octaves, gave a brief nod to the rhythmically embellished melody (measures 9 and 10), and used the same descending shape for an extended ending, allowing the music to wind down slowly.

#### Variation 3

The musical score for Variation 3 is written for piano and bass. It begins with a tempo marking of  $\text{♩} = c. 132$  and a dynamic of *mp* (mezzo piano). The score is divided into three systems. The first system consists of two measures. The second system consists of four measures, with a dynamic of *ff* (fortissimo) starting in the second measure. The third system consists of four measures, with a dynamic of *f* (forte) starting in the second measure. The score concludes with a *rit.* (ritardando) marking and a final chord. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 4/4.

Arrangement copyright © 2005 James E. Clemens



When Ken and I led this hymn on that Sunday morning at Park View, the decision to follow each of the sung verses with an instrumental variation created space for the congregation to dwell on the words they had just sung, guided by a wordless interpretation from the piano: a dialogue between the singers and the pianist. Our practical decision to alternate between singing and listening, made because of the sonorous acoustics of the sanctuary, gave rise to a rich, contemplative experience with the hymn.

A few years later, we used this same hymn in another setting with a much smaller congregation. The room lacked supportive acoustics, and the singers were not a group that met regularly, so we made a few significant but seamless alterations to the dialogue:

- Piano: Theme
- Congregation (four parts): verse 1, accompanied by Piano: Theme
- Piano: Variation 1
- Congregation (four parts, a cappella): verse 2
- Piano: Variation 2
- Congregation (unison): verse 3, accompanied by Piano: Variation 3

These changes still allowed time for the singers to contemplate the words from the first two verses, while adding the experience of singing the powerful tune in unison, accompanied by the richness of Variation 3.

Wherever your church gathers, I invite you to give this form of dialogue a try, with LEONI or any hymn that fits your circumstances. The variations need not be complex: a solo flute or oboe playing a tune with little or no embellishment might be just what the situation calls for, or a string ensemble, a recorder trio, a trumpet and bass duo, bagpipes ... endless possibilities. And if you have a composer or two in your congregation, this might be just the right way to start a collaborative project.

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*James E. Clemens, a Life Member of The Hymn Society, is a composer and performer.*

Notes

<sup>1</sup>*Sing the Journey* (2005) and *Sing the Story* (2007).  
<sup>2</sup>For more on LEONI (known as YIGDAL in some collections) and the words sung with it, see Edward L. Doemland's article "The Hymn Tune LEONI and Its Texts" in the Winter 2012 issue of THE HYMN.  
<sup>3</sup>The Two-Part Inventions of J. S. Bach never fail to amaze and inspire me. They are little masterpieces of contrapuntal writing.



The Church at Worship is topically arranged: Gathering, Confession, Forgiveness, The Word, Prayer, Baptism, Lord's Supper, Sending, and Service Music. While service music has traditionally been placed either in the front or the back of a hymnal, I suppose it probably doesn't matter where it is placed, as this is repertoire that usually becomes committed to memory.

Every hymnal contains examples of arbitrariness. In some hymnals, "Let All Mortal Flesh Keep Silence" is considered a eucharistic hymn. In *The Presbyterian Hymnal* (1990) it was included in the Advent section. In *Glory to God* it is filed under Christ's Return and Judgment. If you were looking for morning or evening hymns, or one about springtime, or even "O God, Our Help in Ages Past," you would find them all in the topical category: Celebrating Time.

Psalmody has always been an important part of Reformed worship, and *Glory to God* includes (often multiple) settings of 106 Psalms.

A Statement on Language (Appendix 2) articulates the editorial guidelines for language referring to the people of God (the committee strived to be inclusive) and language used for God. While expansive at times, there is no attempt to mitigate the use of "Lord" for references to Israel's God and to Jesus.

There is a fair representation of authors who were born around the middle of the last century or later: John Bell, 18; Mary Louise Bringle, 20; Carl Daw, Jr., 16; Ruth Duck, 16; Sylvia Dustan, 8; David Gambrell, 14; Marty Haugen, 13; Michael Morgan, 12 metrical Psalm settings. In addressing contemporary experience, they are able to

make fresh connections to ancient texts. For example, the first stanza of "Jesus entered Egypt" by Adam M. Tice (b. 1979) concludes, "was there room and welcome for this refugee?"

One distinctive feature of this hymnal is that most hymns include an annotation, in addition to the text and musical attributions, copyright information, tune name, and meter. There is also an index with hymn suggestions based on the three-year Revised Common Lectionary cycle.

While intended to meet the needs of contemporary Presbyterian worship, *Glory to God* is an excellent ecumenical resource that would be useful in other worship traditions as well.

SHERMAN HESSELGRAVE

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